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A MAJOR CHALLENGE

THE CHALLENGE OF THE FUTURE

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# A MAIDEN'S CHALLENGE.

Words by WILHELMINA BAINES.

Music by CIRO PINSUTI.

3

*Allegretto grazioso.*

Piano.

*con grazia.*

*Dolce, con grazia.*

*poco rit.*

*a tempo.*

1. Yes I know quite well you love me, Though I don't know  
2. Yet I know quite well you love me, I can see it

how I know, For in all these days of woo - ing You have nev - er  
in your eyes, I can hear it in your plead - ings, Though you wait for

told me so. And you nev - er, nev - er ask me, If my heart I  
no re - plies; I can feel it in the clasp - ing, As my hand you

*cres. e rall.*

*p carezzante.*

*cres. e rall. a poco a poco.*

will be - stow..... So of course I can - not an - swer, If 'tis ei - ther  
fond - ly press..... But you nev - er, nev - er ask me, So how can I

*p carezzante.*

*cres. e rall. a poco a poco.*



4

*a tempo.* *cres.* *f* *p poco rall.*

"yes," or "no," So of course I can not answer, If 'tis  
an - swer "yes;" But you nev - er, nev - er ask me, So how

*a tempo.* *cres.* *f* *p e rall.*

1. *a tempo.* 2. *And<sup>tno</sup> grazioso. con ac.*

ei - ther "yes," or "no;" an - swer "yes;" *And<sup>tno</sup> grazioso.* Did you  
can I

*a tempo.* *p*

*- cento.* *p e un*

think you'd keep the se - cret That you nev - er meant to tell? Are you

*p*

*poco rall.* *Piú mosso.*

just a wee bit an - gry That I found it out so well? No, you

*p e un poco rall.*



*mf* nev - er said you lov'd me, *p* And 'tis best to leave it

*cres.*

*cres.* so, It is bet - ter not to ask me, *rall.* *p* For per - haps I might say *pp a piacere.*

*cres.* *dim.* *col canto.*

*Primo tempo.* "no." It is bet - ter not to ask me, *f* For per - haps I *p e rit.*

*Animato.* *p rit. seguendo il canto.*

might say "no," "no," "no," "no,"

*cres.* *affrèt.*



# New Songs and Piano Pieces.

## VOCAL.

The Eyes that look with Love on thee. C.  
3. E to F. Dr. O. Preston Sweet. 35  
The faithful hearts around thee twine  
That glow with love and truth.

Good music and words, all about certain  
beautiful eyes. Two easy *cadenzas* are added in  
small notes, for those who would like to vary  
on the melody.

Wait! Song and Cho. Eb. 3. E to E.  
Stephen Massett. 40

There's a silver lining for you and me  
Tho' the clouds are dark as night,  
For whether on land, or on the sea,  
Only wait and all will be right.

Good philosophy, well and musically ex-  
pressed. One of the good and consoling songs.

Oh God! We humbly bend the knee. Hymn.  
A. 3. E to D. Stephen Massett. 40

Thy blessings on us daily pour,  
Teach us thy will to know.

A good, wholesome hymn, with easy harmony  
and accompaniment for Piano or Organ.

Cupid, or Have a Care and beware. D. 3.  
b to F. Sumner Salter. 40

There's a boy full of joy  
Seldom coy, has a toy  
Which consists of a quiver and a bow.

A merry tribute to Dan Cupid, made, perhaps  
for a "valentine" song, but quite in season, as  
Love is, for any day in the year.

La Paloma. The Dove. Yradier. Arr.  
for guitar by L. Hayden. 35

I think of the morn when I sailed away from thee.  
Le jour ou quittant la terre pour l'océan.

A well known—one may say a famous song,  
rendered into English by L. C. Elson, and neat-  
ly arranged for guitar by Hayden.

Yes or No. (Two little Words.) Song and  
Cho. Eb. 3. E to F. Stephen Massett. 30

There are two little words in the voyage of life,  
That we use without thought every day.

A song that has a good ring to it.

Mother's last Words, "God bless you all."  
Song and Chorus. G. 3. d to E.  
J. W. Wheeler. 30

One of the ballads in popular style  
that so often take largely. Describes the death-  
bed scene of a loving mother.

To the Moon. A la Luna. Guaracha Dance.  
A Mexican Dance. C. 3. c to E. 30

Thou night enchanting  
Thou dreamy poem.  
Hermosa noche,  
Foda es poesia.

Mexican music is to us a novelty, and is  
strangely pretty. One cannot see where the  
"dance" comes in, but the song is sure to please.

Home-made Chicken Pie. Song and Cho.  
A. 2. E to E. Frank Dumont. 30

Den bake dat chicken pie,  
It's mighty hard to wait,  
To see dat chicken, good and sweet  
A steaming on the plate.

Not a sacred, but a pie-us lyric calculated to  
awake an appetite for song and for chicken.

A pretty little Star. Polka-Song. Ab. 3.  
E to F. Theo. Moelling. 35

May be he thinks of me  
Away, away so far.  
O bless him, little star!

A lively song in polka-time.

My Mother's Lullaby. Ballad. A. 3. c  
to D. Stephen Massett. 40

There are times it seems when, all alone  
The singer is by my side;  
And I hear her voice, in its gentlest tone,  
Like the rise and fall of the tide.

A very beautiful ballad, which the publisher  
would gladly see in every household.

Hy Dolly! ho! Dolly! Encore Song. F. 3.  
d to F. George Arlington. 30

Her cheek is brown,  
As soft as down.

A delightful Dolly, and a right good, cheerful  
song.

Coquette's Rose. G. 3. d to F. F. J. Hatton. 35

And we have whispered soft and low  
Many a time together  
And thought it very sweet to go  
And seek for fern and heather.

A sad coquette, surely, but quite a taking  
and sweet song.

Now the Shades of Night are gone. Ab. 3.  
G to a. Morsell. 35

Fill our souls with heavenly light  
Banish doubt and clear our sight  
In thy service, Lord, to-day,  
May we stand, and watch and pray.

A good arrangement of words by Eos Idris to  
a very good melody; making a solo to be com-  
mended for church service.

The Mermaid. A. 4. E to a. B. W. Loveland. 30

He was a prince with golden hair  
In a palace beside the sea.  
And I but a poor mermaid;  
And how should he care for me?

Words by Owen Meredith, and are set to a  
somewhat wild, strange melody, such as one  
might expect to hear in the caves of the sea.

Entreaty. (Bitte.) Ab. 3. E to F. Carl Bohm. 25

Liebster Schütz, i bitt di schon  
Wann wir uns nit werden sehn  
In deinen Herzen das Kornlein heg'  
Kornlein Liebe heg' und pleg'

The words are by Hans Schmidt, the German  
John Smith. We are glad that he has turned  
his attention to poetry, and he has done well in  
the endearing Suabian dialect; and there is  
good music. English and German words.

## INSTRUMENTAL.

El Dorado March. Bb. 3. S. Markstein. 40

More in the line of the genuine old-fashioned  
marches than common. As those were of the  
most original, melodious and effective kind, the  
comparison is quite a compliment.

Menuetto from Suite of Dances by X.  
Scharwenka. Ab. 6. Arr. for Piano  
Solo by Henry G. Thunder. 50

Requires much practice to bring out all its  
points, but will give a rich and full result.

The little Flirt. Polka-Mazurka. F. 3.  
J. W. Wheeler. 30

One is quite safe from "little Flirts" while  
dancing this delightful thing; since the music  
would monopolize all attention.

Champion's Grand March. Eb. 3.  
W. O. Fiske. 30

A "grand" march is sometimes a long and  
dignified one. But a short and spirited grand  
march will do just as well. This music tramps  
along bravely to the drum beat, and is quite in-  
spiring.

Meeting of the Birds Polka. F. 3.  
J. W. Wheeler. 30

There is something in having a suggestive  
title before composing a piece and this com-  
poser evidently had the sweetest and wildest  
bird-music in his thoughts.

Potpourri from Mikado. C. 3. Arr. for 4  
hands, by J. C. Macy. 1.00

Here we have, practically, all the beauties of  
the new opera in convenient form for home en-  
joyment.

The old Boulder. F. 4. C. C. Stearns. 35

One will, with such a title expect very solid  
music; and there are plenty of strong chords  
and octaves. A hearty, enjoyable piece, pre-  
faced by a quotation from Wilson Flagg.

To the Fringed Gentian. Musical Sketch.  
Bb. 3. C. C. Stearns. 35

A nice name for a good and ably constructed  
piano piece. There is but one thing in common  
with the flower and the tune. They are equally  
beautiful.

Exhibition Polka. F. 3. C. Moser. 30

Very well fitted for a show piece. Brilliant.

Sunbeam. Galop Brillante. Eb. 3.  
Frank C. Turner. 30

Novel effect in it, and as bright as a sunbeam  
throughout.

Heidelberg March. For 4 hands. F. 2.  
C. C. Converse. 40

Very good for the first duet of two pupils.  
Fine view of Heidelberg on the title.

My Schoolmate March. Eb. 2. Louis Meyer. 30

The path of learning, especially for those  
who walk in musical ways, is now made easy  
and pleasant by such truly good and entertain-  
ing lessons as this.

Spanish March Characteristic. B minor.  
3. Robert Coverly. 40

A bright march in a minor key may seem  
strange, but this is bright and inspiring  
throughout, with a constant hurry, push and  
"snap" to it.

Captain of the Guard March. C. 3.  
J. W. Wheeler. 30

The captain of the guard must be a grand,  
good fellow, judging by the hearty and effec-  
tive march with which he is greeted.

Pastorale. For Violin and Piano. C. 3.  
Arr. by H. Tourjée from Franz Hitz. 50

A smooth, pleasing, gliding pastorale of no  
great difficulty.

Regret. For Cornet and Piano. Bb. 4.  
J. L. Gilbert. 30

The cornet and piano parts are given, and  
music is also provided for other instruments.

ABBREVIATIONS.—Degrees of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as  
C, Bb, etc. A large Roman letter marks the lowest and  
the highest note if on the staff, small Roman letters if  
below or above the staff. Thus: "C. 5. c to E." means  
"Key of C, Fifth degree, lowest letter c on the added  
line below, highest letter E on the 4th space."

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O. H. DITSON & Co.,  
867 Broadway, New York.

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1226 Chestnut St., Phila.